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ROVELLI

TWELVE

CAPRICES

FOR

VIOLIN

(LICHTENBERG)

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Vol. 759

PIETRO ROVELLI

Op. 3 & 5

TWELVE CAPRICES

FOR

VIOLIN

EDITED AND FINGERED
BY
LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR
BY
RICHARD ALDRICH

NEW YORK: G. SCHIRMER

PIETRO ROVELLI

PIETRO ROVELLI, one of the distinguished violinists of the first years of the nineteenth century, was the product of a number of diverse artistic influences. He came of a family of noted Italian musicians; he was the pupil of Rudolf Kreutzer, an artist formed in the school of the Stamitzes of Mannheim; he studied in Paris, and was considered to have modelled his style much on that of Viotti, the great Italian, so much of whose work was done in Paris. Pietro's father, Alessandro, was at one time conductor of the orchestra in Weimar. Another of the family, Giuseppe, was a violoncellist in the service of the court of Parma, where Pietro was born on February 6, 1793. His grandfather, Giovanni Battista Rovelli, was first violin of the orchestra of the church of Santa Maria Maggiore, at Bergamo. Pietro showed precocity of musical talent, which was promptly cultivated by his musical elders. He was put under the tuition of his grandfather, and by the time he was thirteen years old he was travelling as a prodigy through the cities of Italy and Switzerland and arousing widespread admiration. An influential music lover, the Senator Alessandri, was impressed by his promise, and sent him to study with the famous Rudolf Kreutzer in Paris, at that time first solo violinist at the Opéra and in the private band of Napoleon. There, too, the young Italian player won much admiration, and he was considered one of Kreutzer's best pupils. When his father, Alessandro, was appointed to the place in Weimar, the son followed him thither; but he soon set out again for Paris. When he reached Munich, however, he found his further progress blocked by the insistent admiration of that capital. He was promptly made "Royal Bavarian chamber musician" and first concerto player at the Bavarian court, and was loaded with rich gifts. He stayed several years in Munich, his fame increasing continually through the German cities in which he played. He gave a number of "Academies" or concerts of his own in Vienna, which were highly successful. While he was visiting the Austrian capital in 1817, he met and married Micheline, an accomplished piano player, daughter of Emmanuel Aloysius Foerster, at that time highly esteemed as a composer. Two years later Rovelli returned to his native city, Bergamo, where he was appointed first violinist of the church, the place his grandfather had held before him, and violin teacher in the music school. But teaching was not to his taste, and he confined himself thereafter to playing solos. He suffered much from bad health, and died on September 8, 1838.

Rovelli's playing was considered "simple, expressive, graceful, noble; on the whole, classical; the kind of playing that wins the heart of the listener." Such was the judgment of the *Allgemeine musikalische Zeitung* after his death. Rovelli had at least two noted pupils, Molique and Täglichsbeck, both of whom studied with him during his sojourn in Munich. He left a considerable number of compositions that are still highly esteemed by violinists, especially his Caprices; he also wrote several concertos and string quartets.

RICHARD ALDRICH.

Twelve Caprices.

⊓ Down-bow
V Up-bow
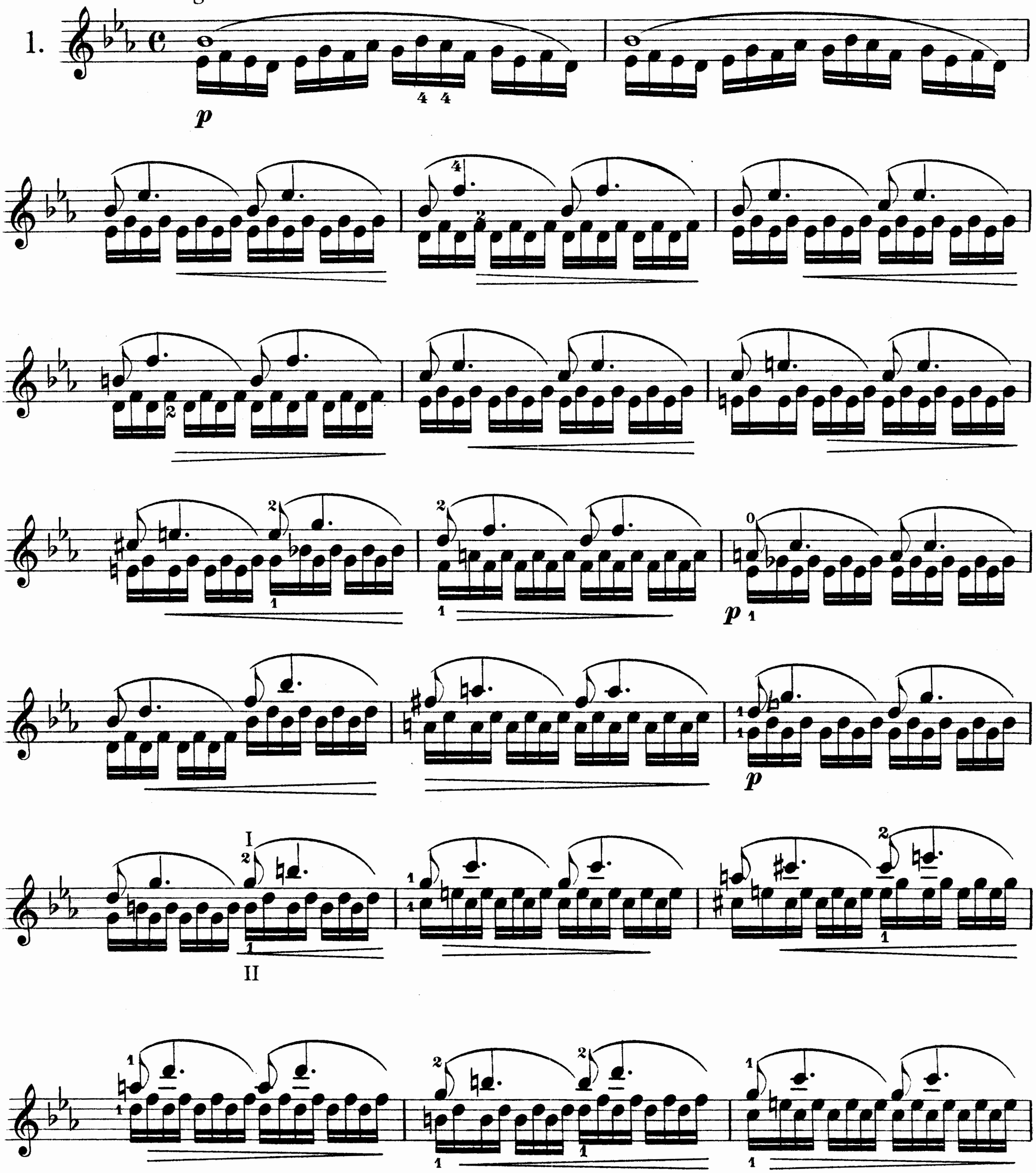
I: E-string.
II: A-string.
III: D-string.
IV: G-string.

Violin.
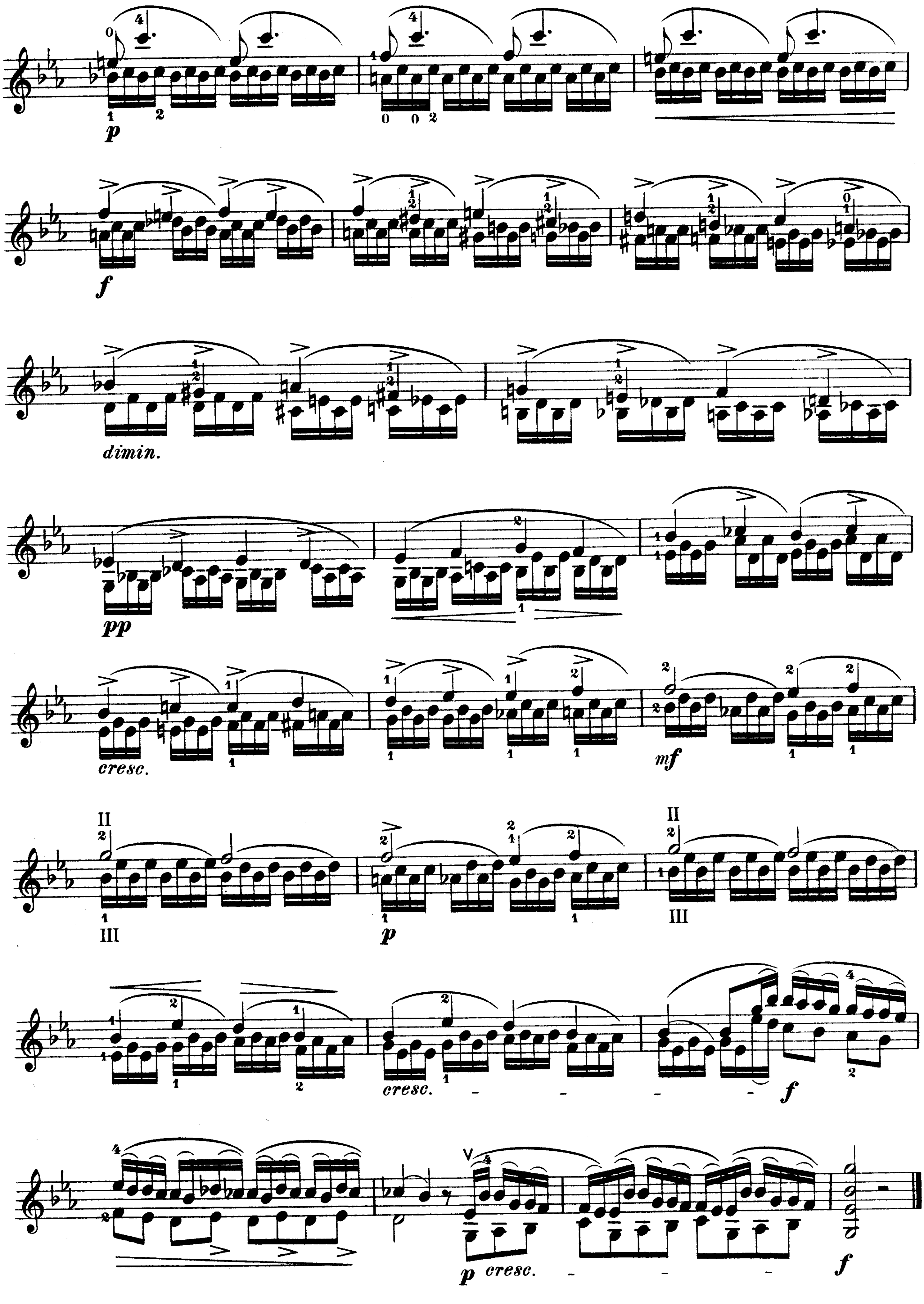
PIETRO ROVELLI.
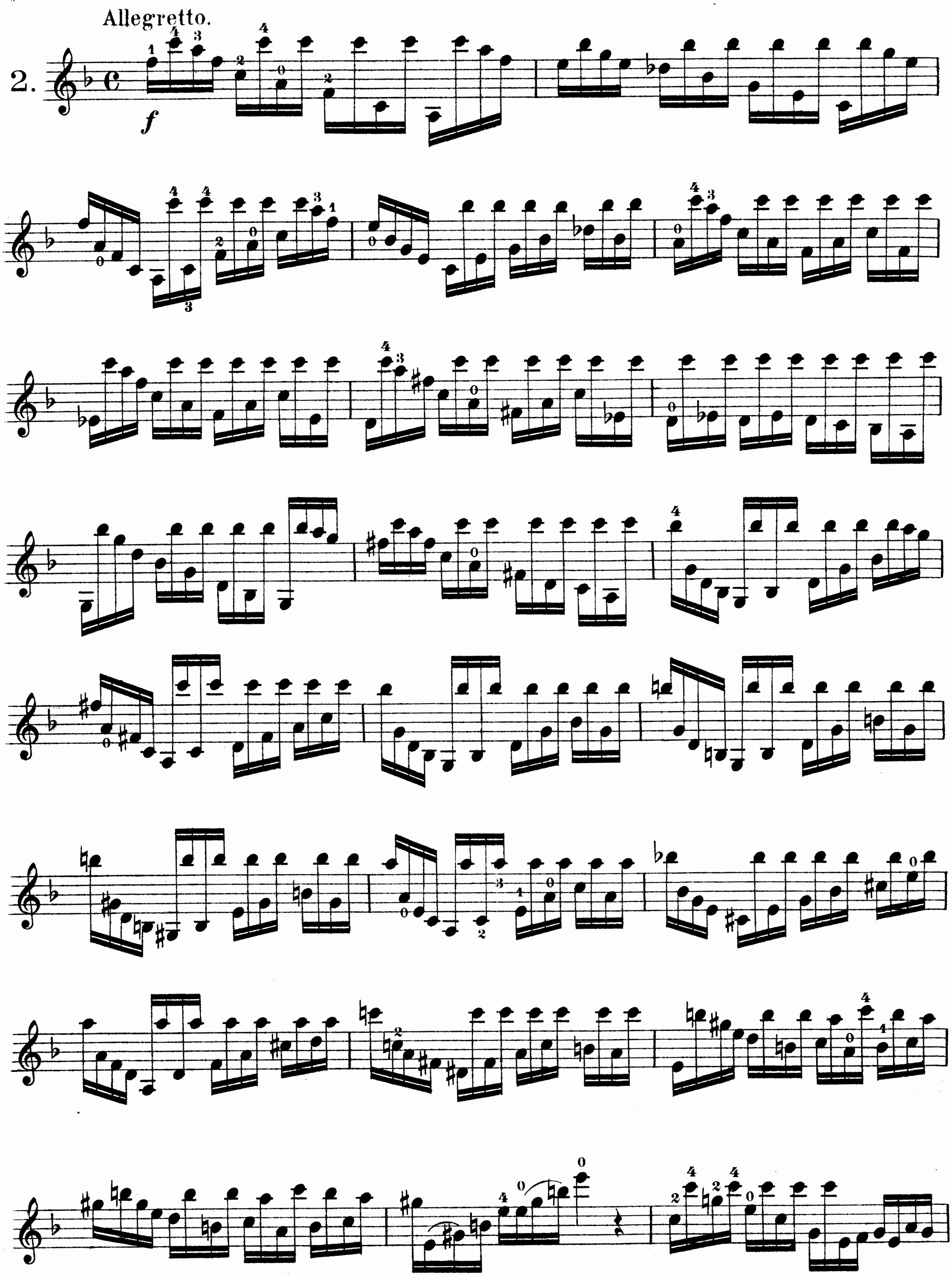
Allegretto.

1.
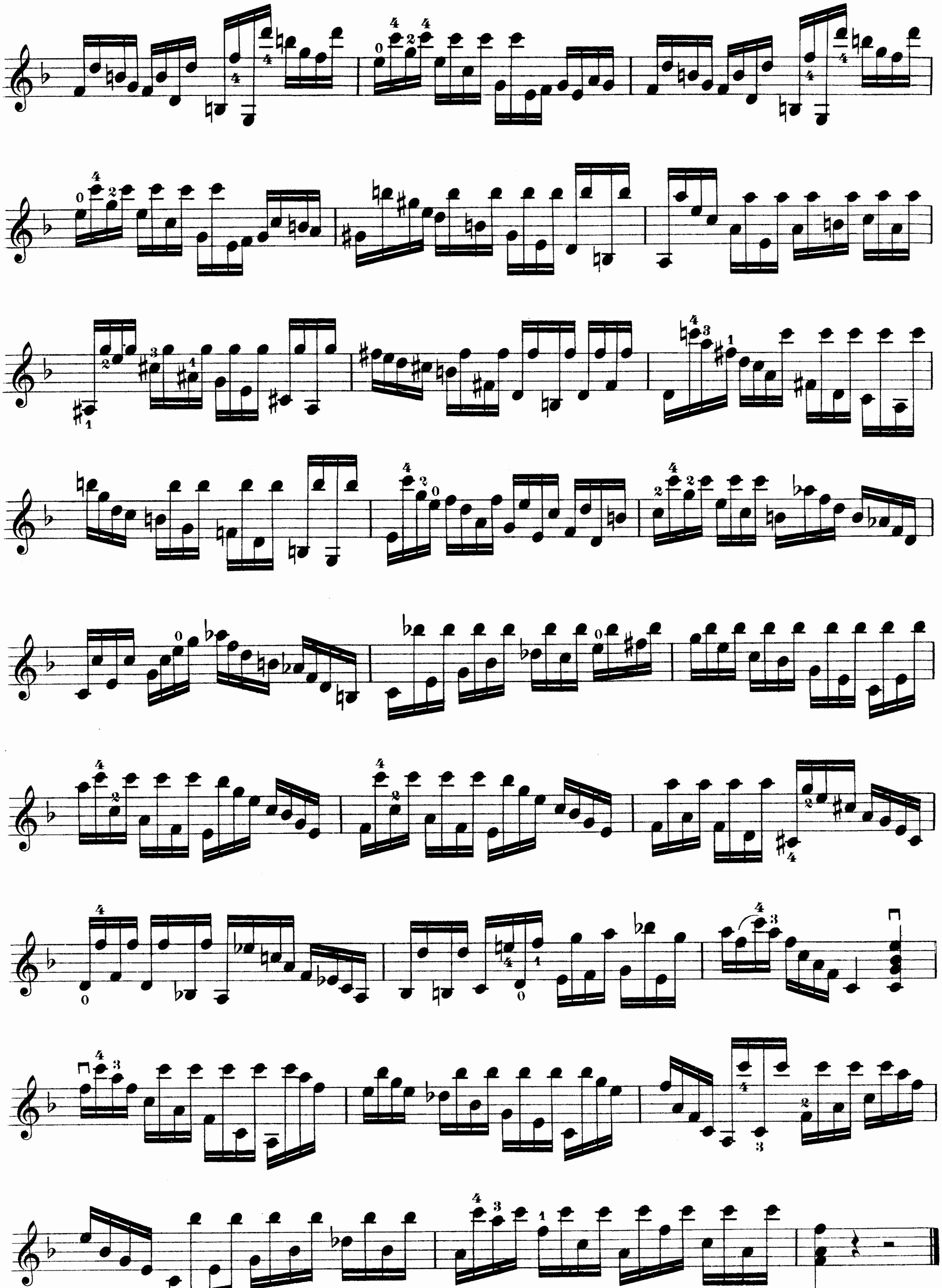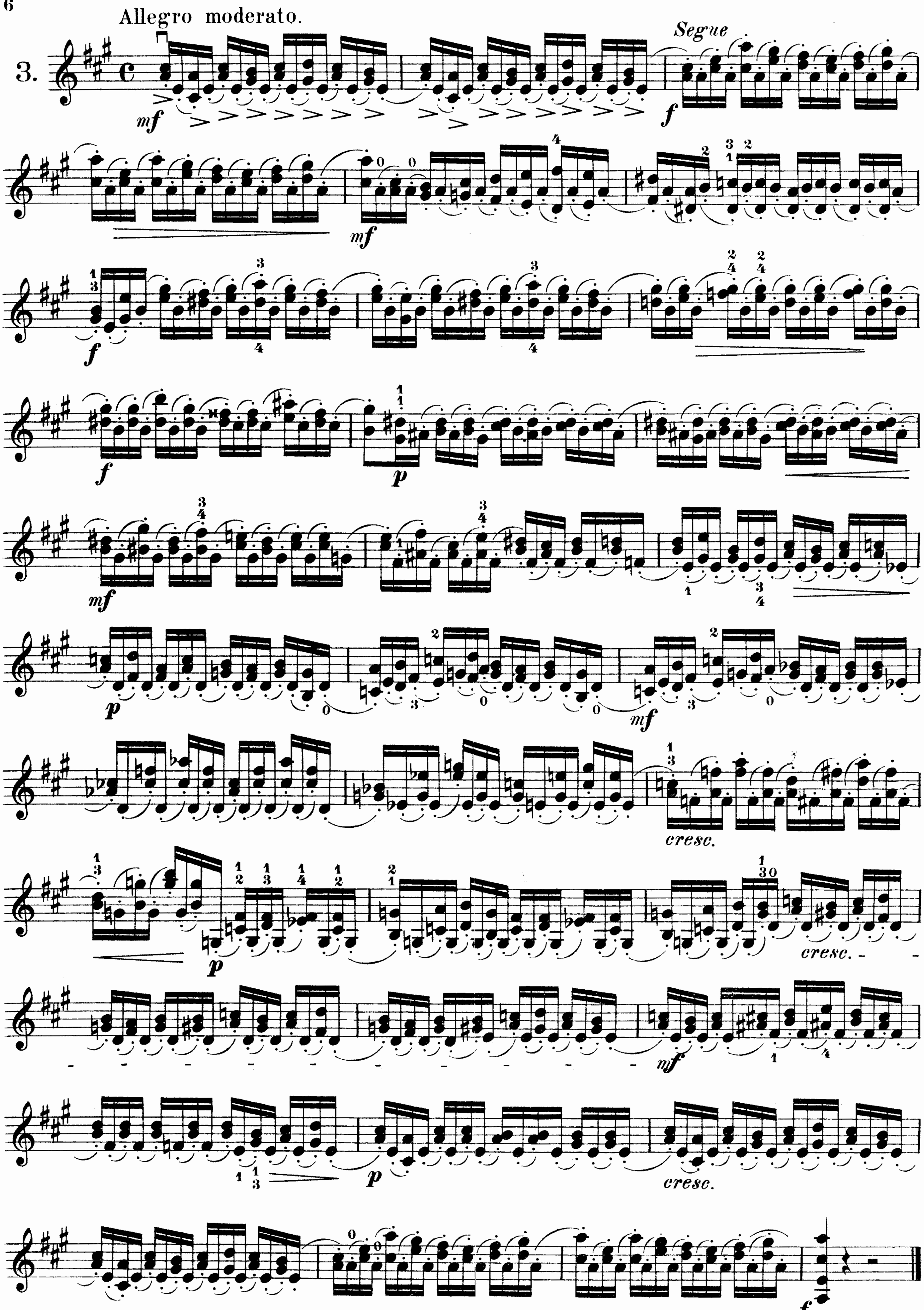


Note: The fingers should not be lifted from the strings unnecessarily. The first finger in particular should be kept on the string as much as possible.
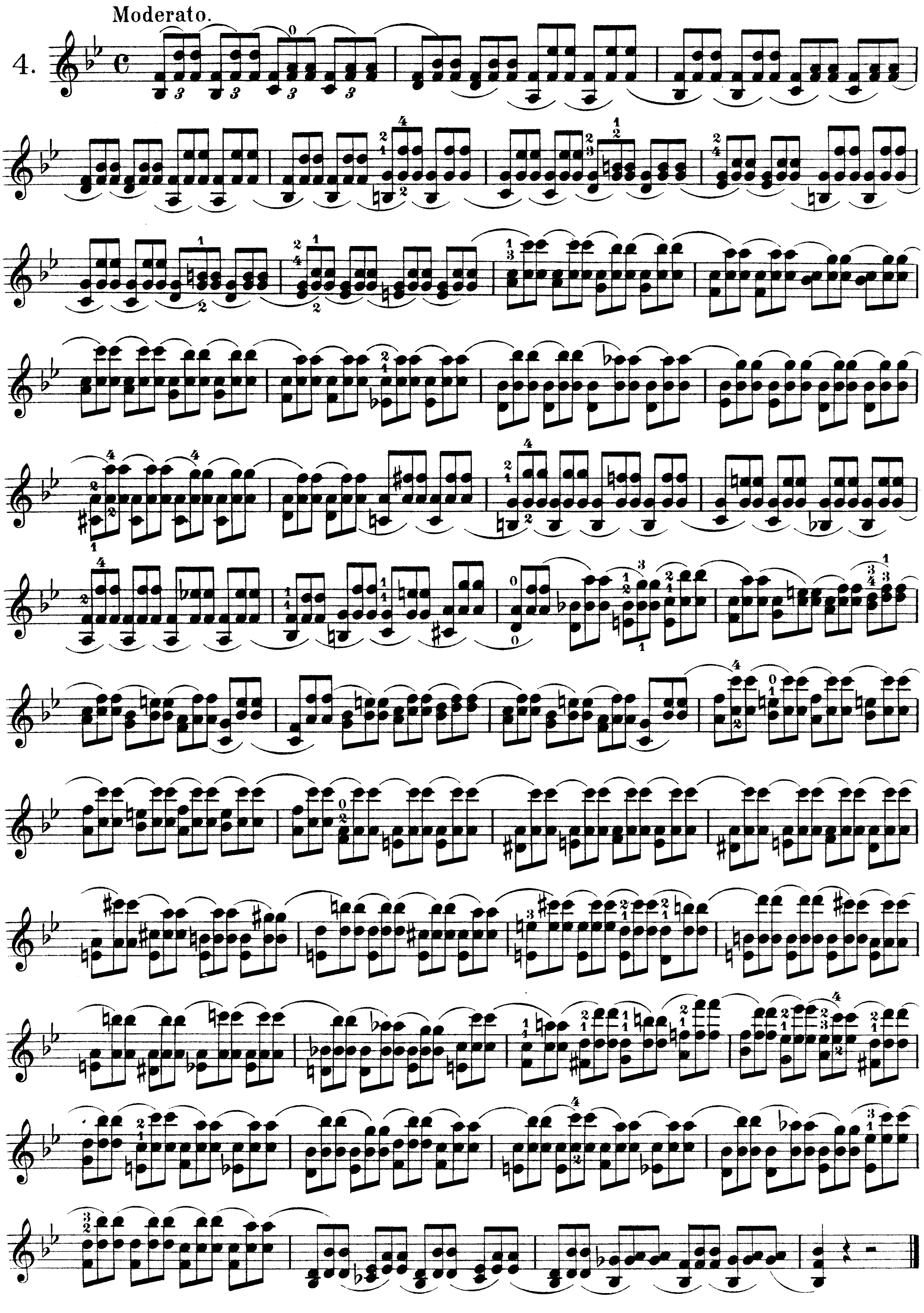

dimin.
cresc.
cresc.
cresc.
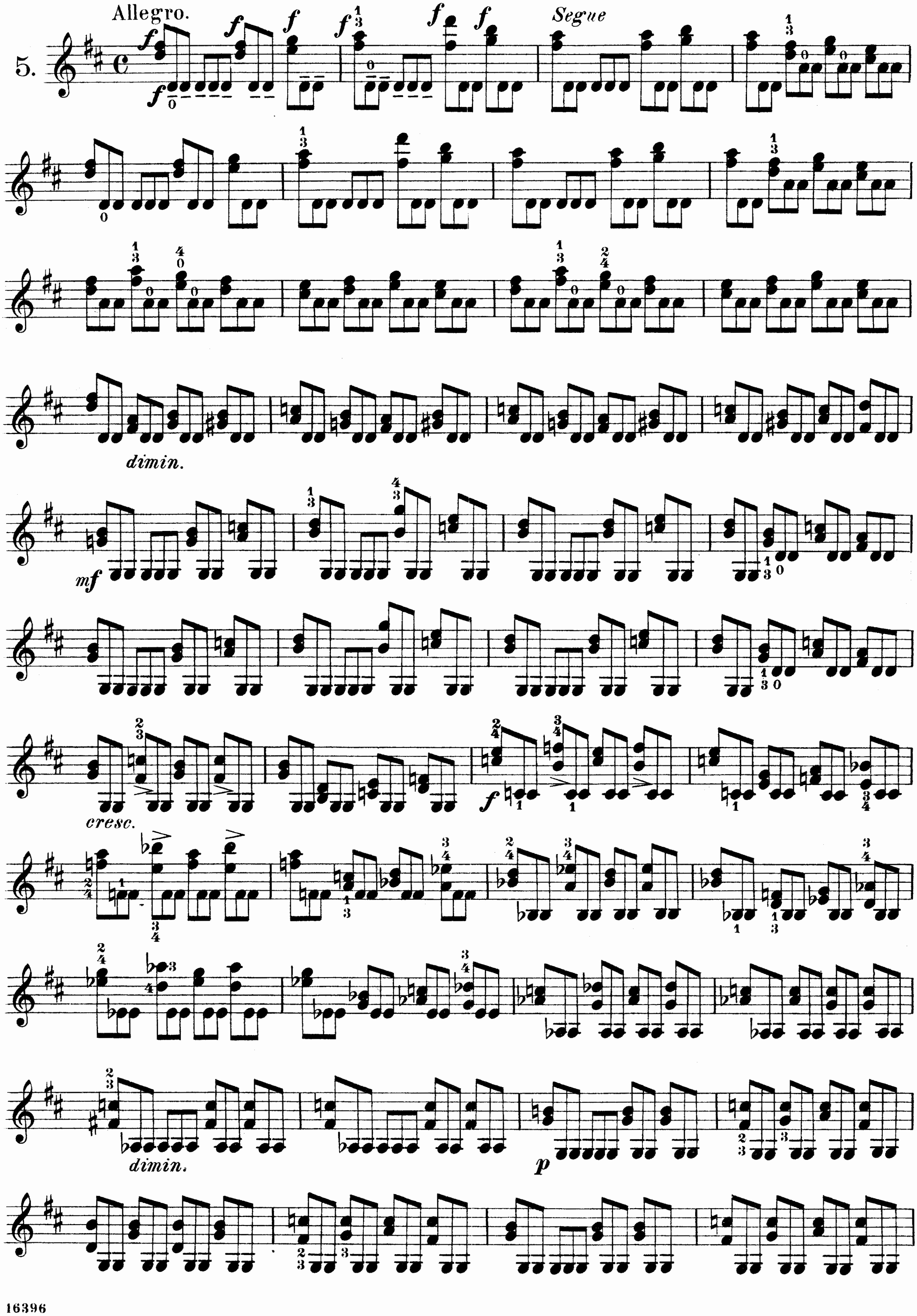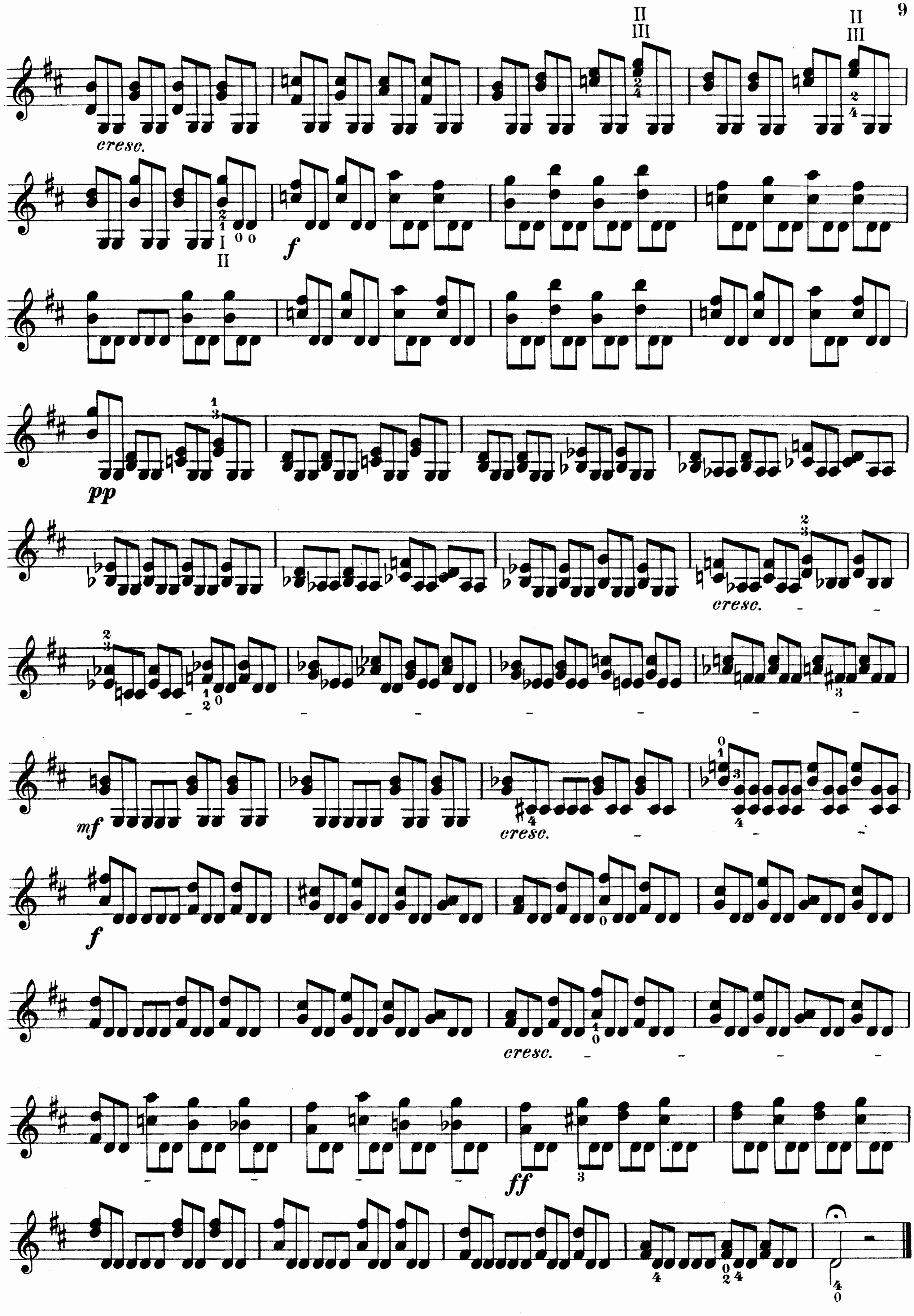


Note: The finger employed in stopping the upper note should not be lifted until necessary.
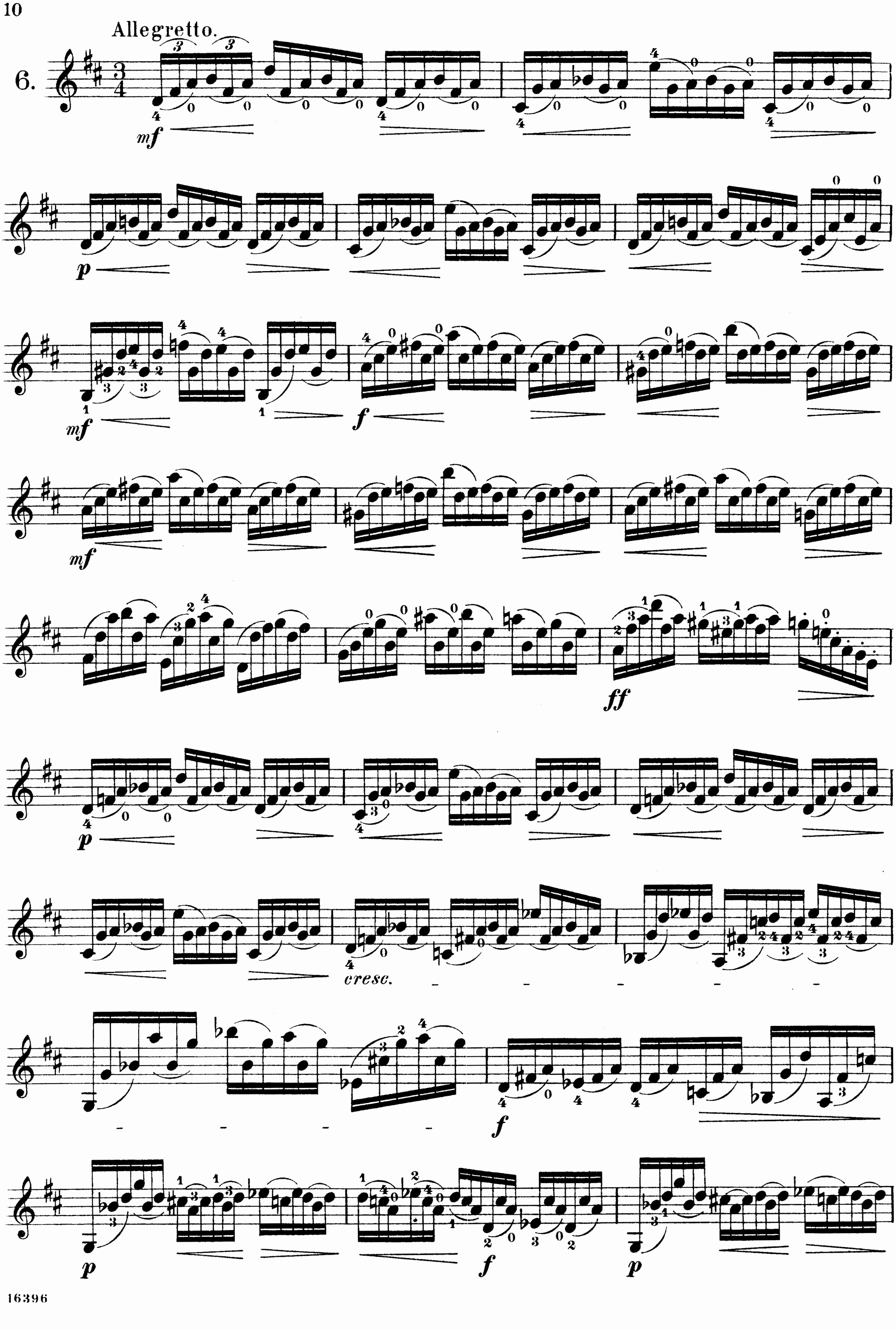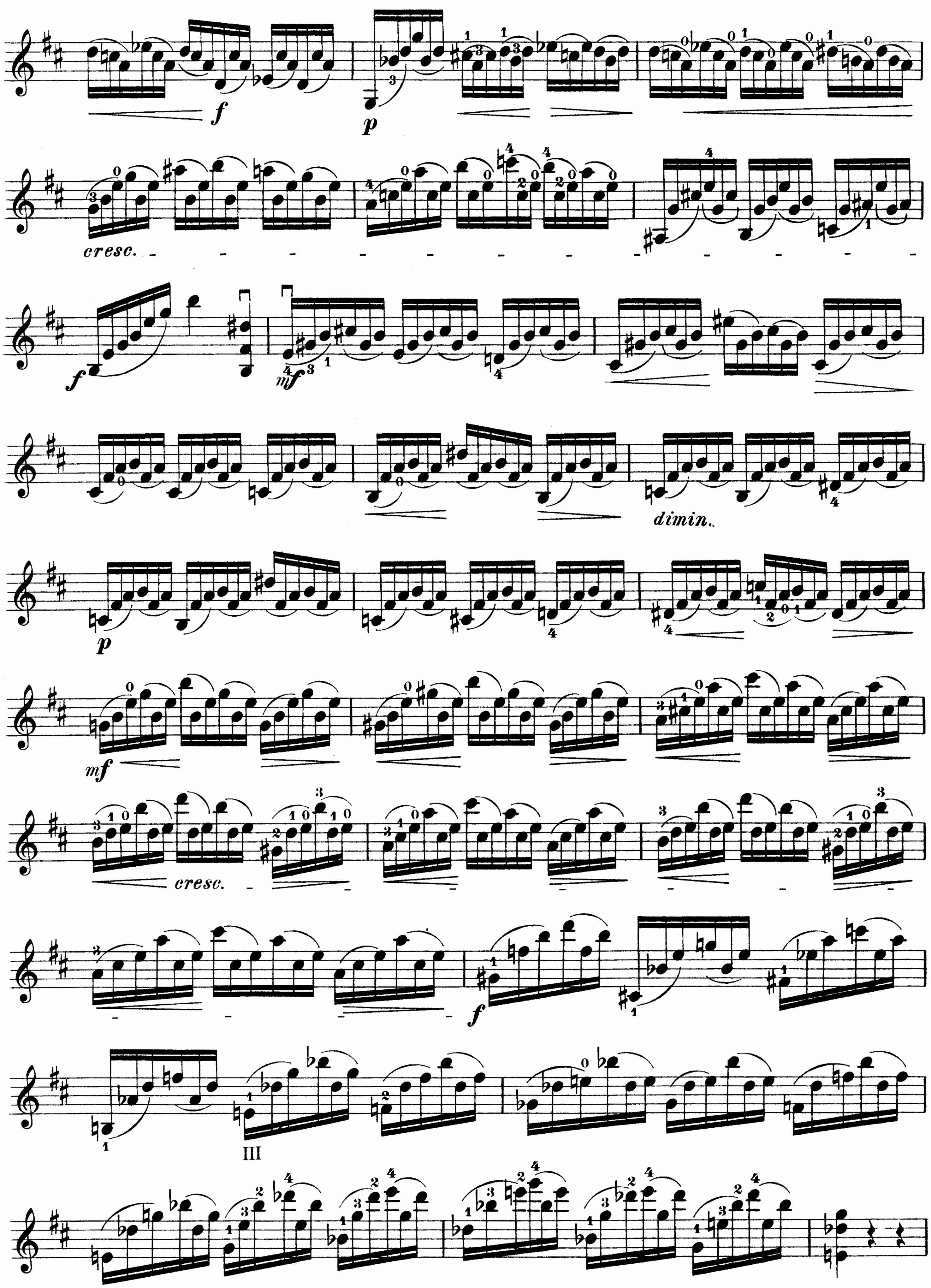



Allegro moderato.
3.
mf
Segue
f
mf
f
f
p
mf
p
mf
cresc.
p
cresc.
mf
p
cresc.
f
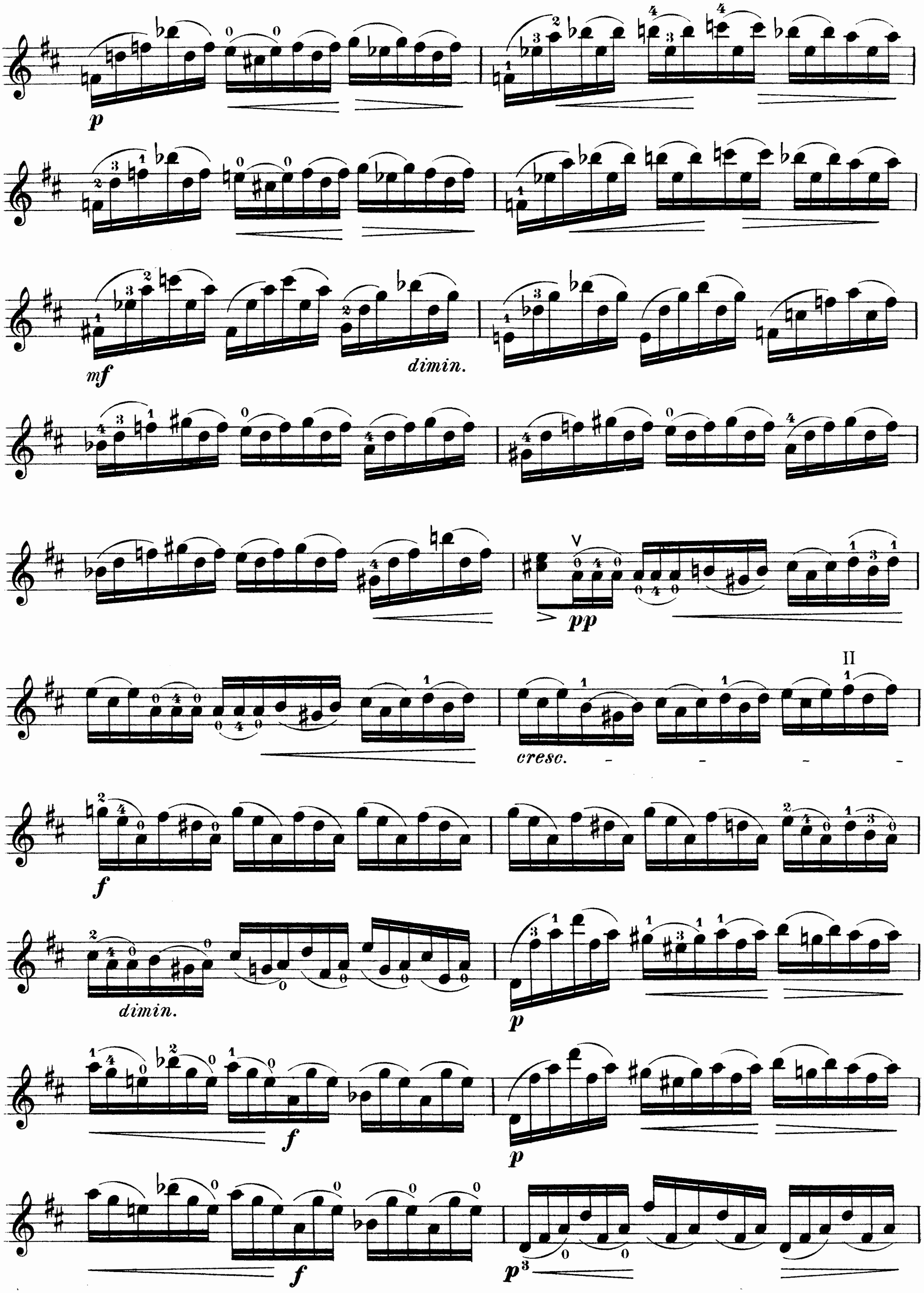

Moderato.
4.
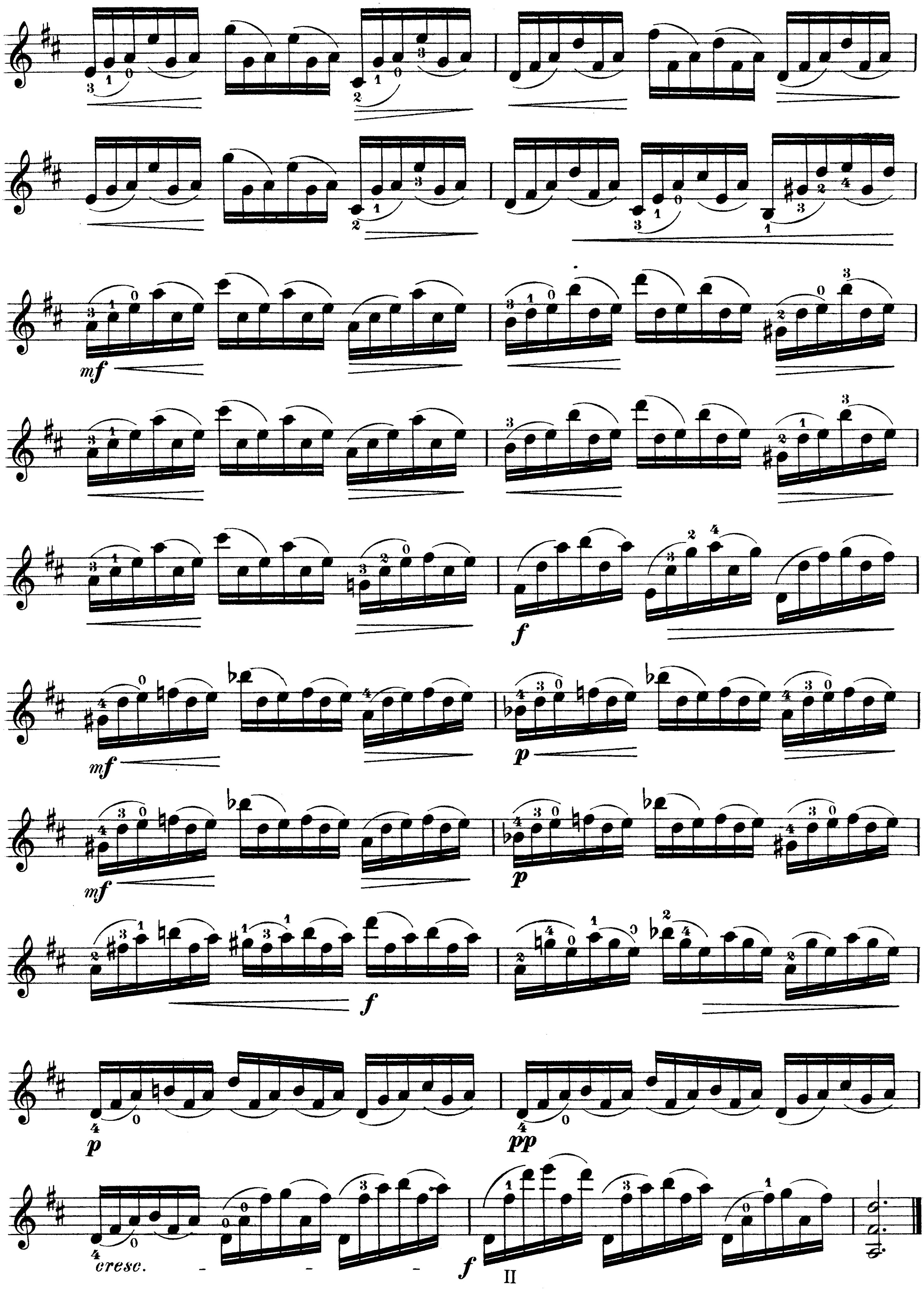

Allegro.
5.
Segue
dimin.
mf
cresc.
dimin.
p


cresc.
f
pp
cresc.
mf
cresc.
f
cresc.
ff


Allegretto.
6.
mf
p
f
ff
cresc.
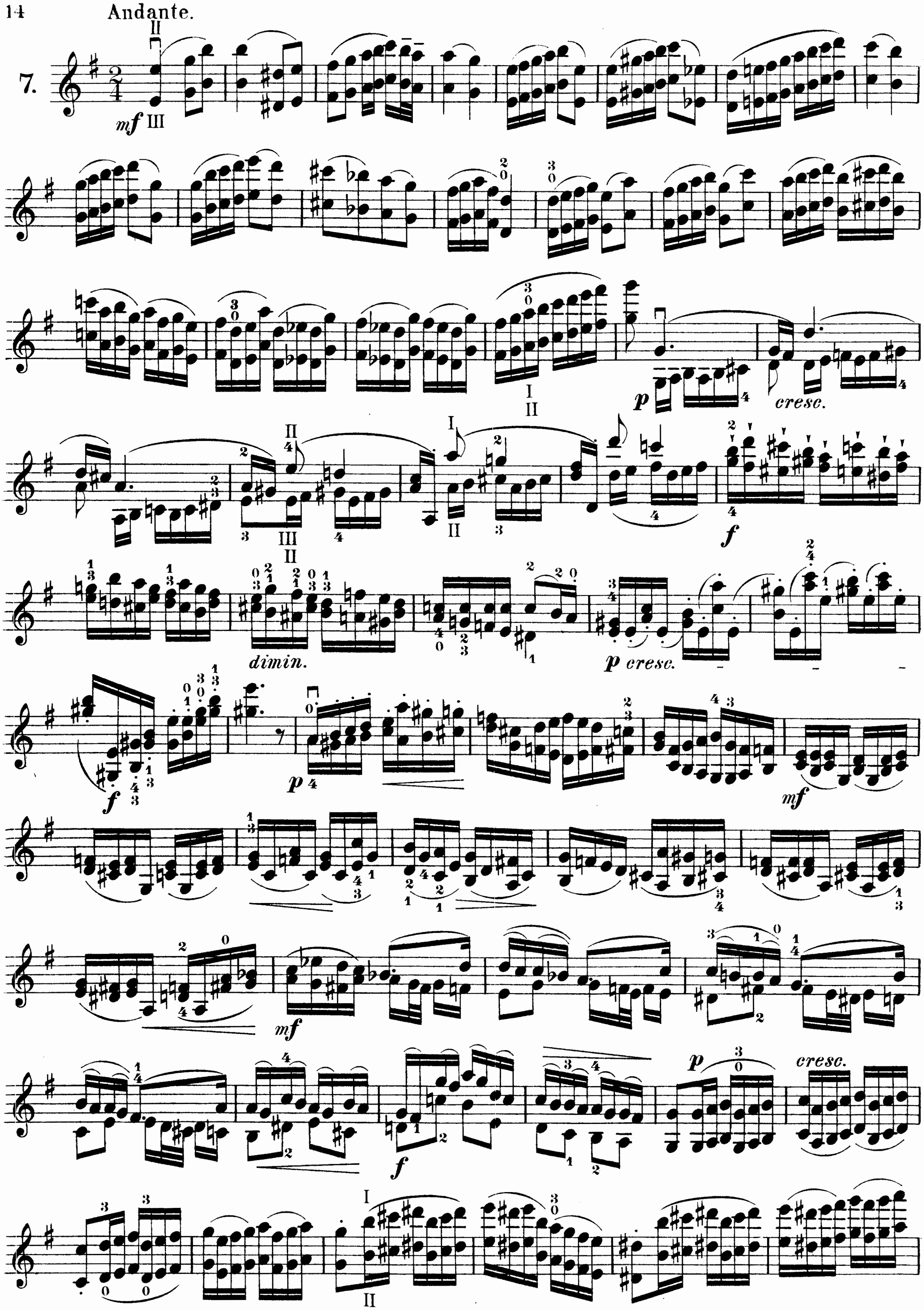

cresc.
dimin.
cresc.
III
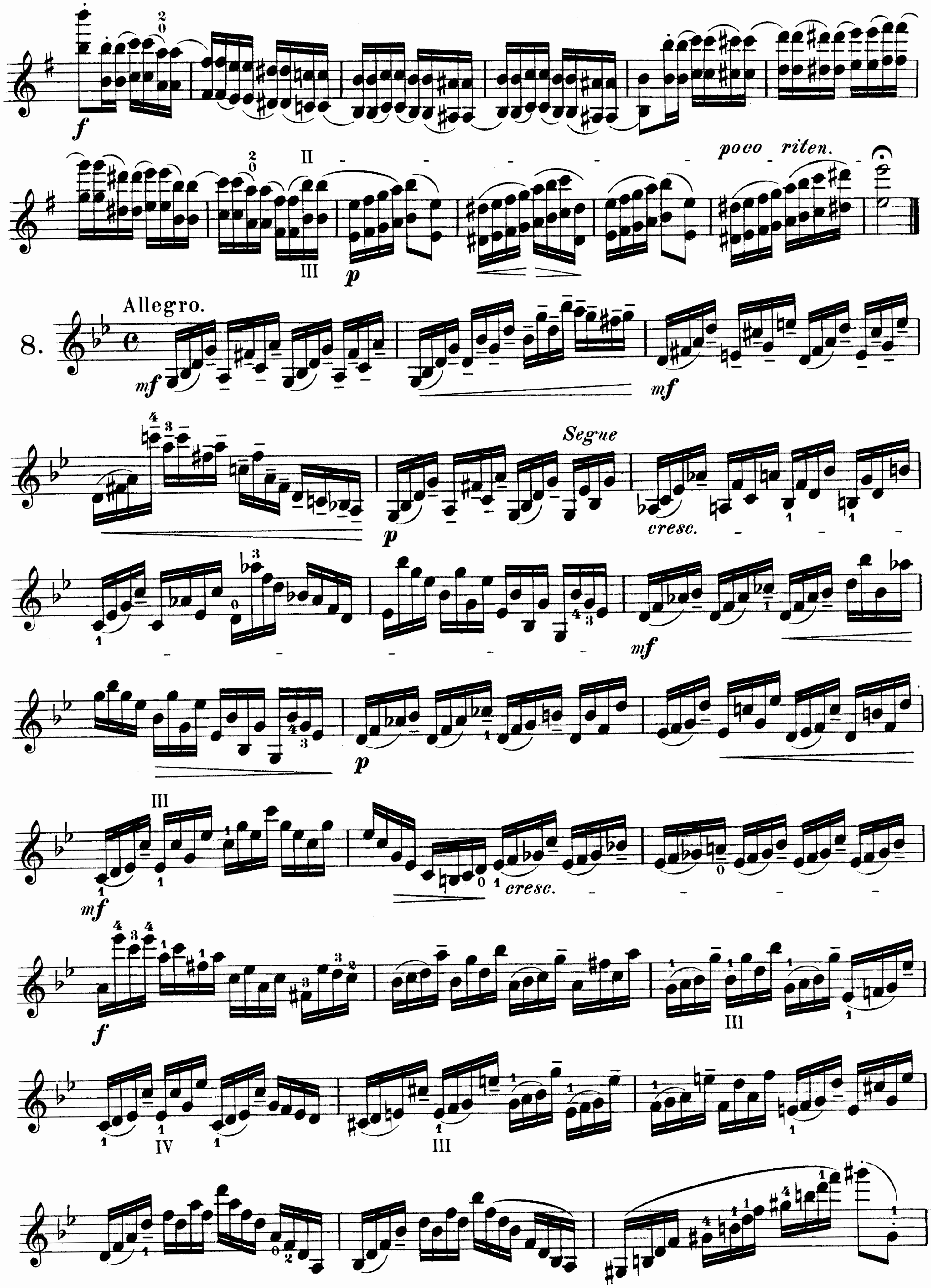

p
mf
dimin.
pp
II
cresc.
f
dimin.
p
f
p
f
p


cresc.
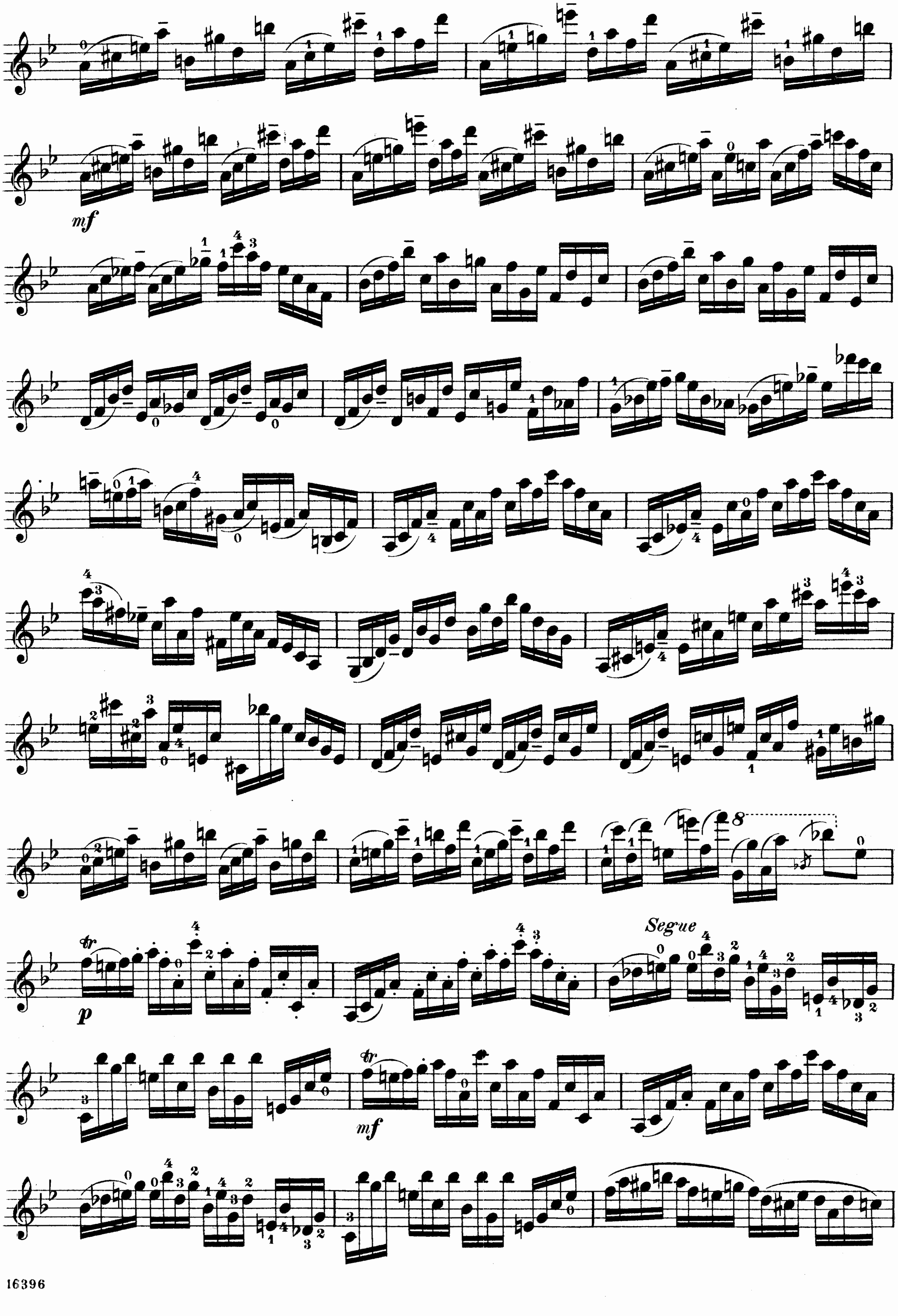
Andante.
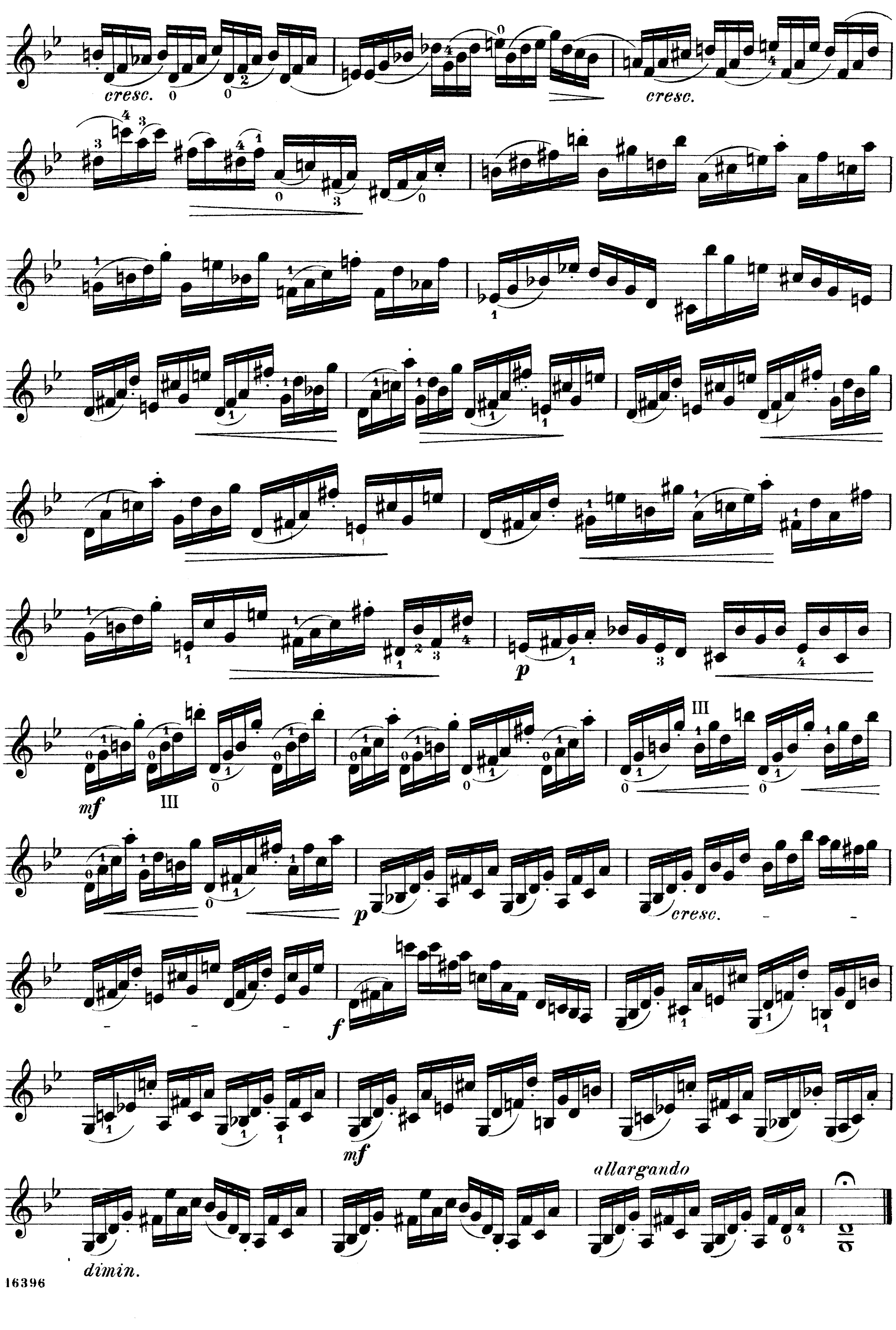
7.
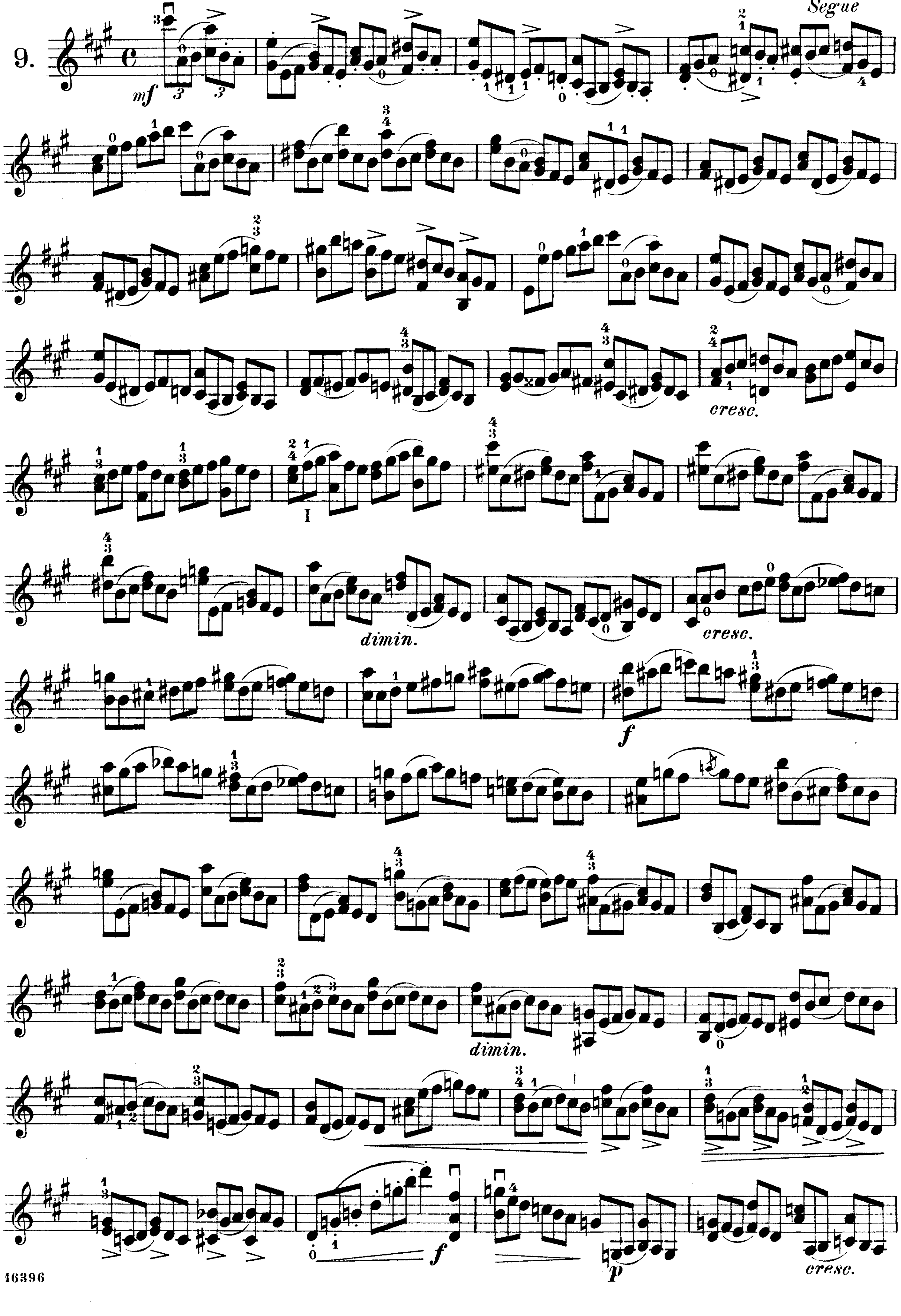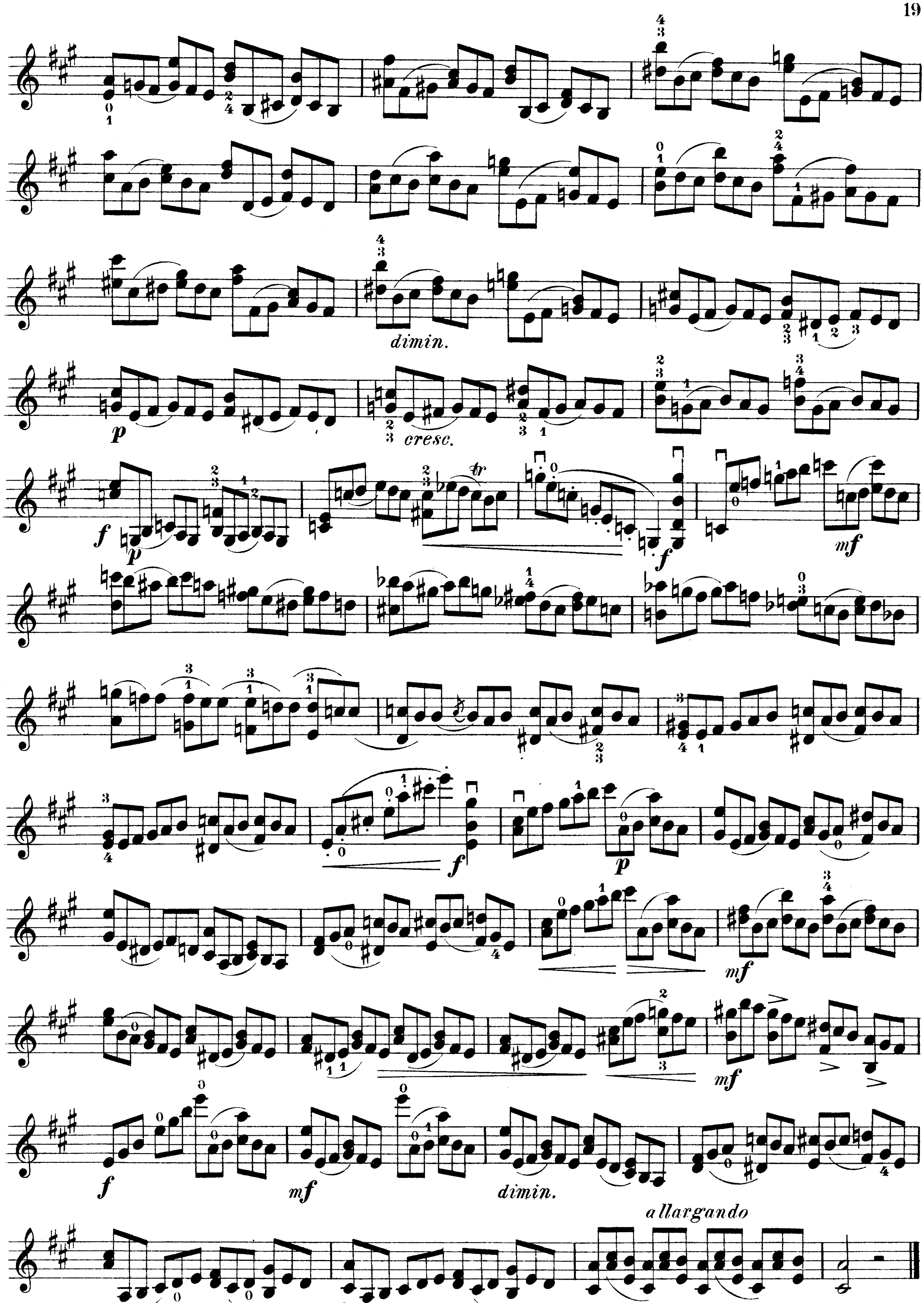




poco riten.
8.
Allegro.
Segue
cresc.
mf
p
f
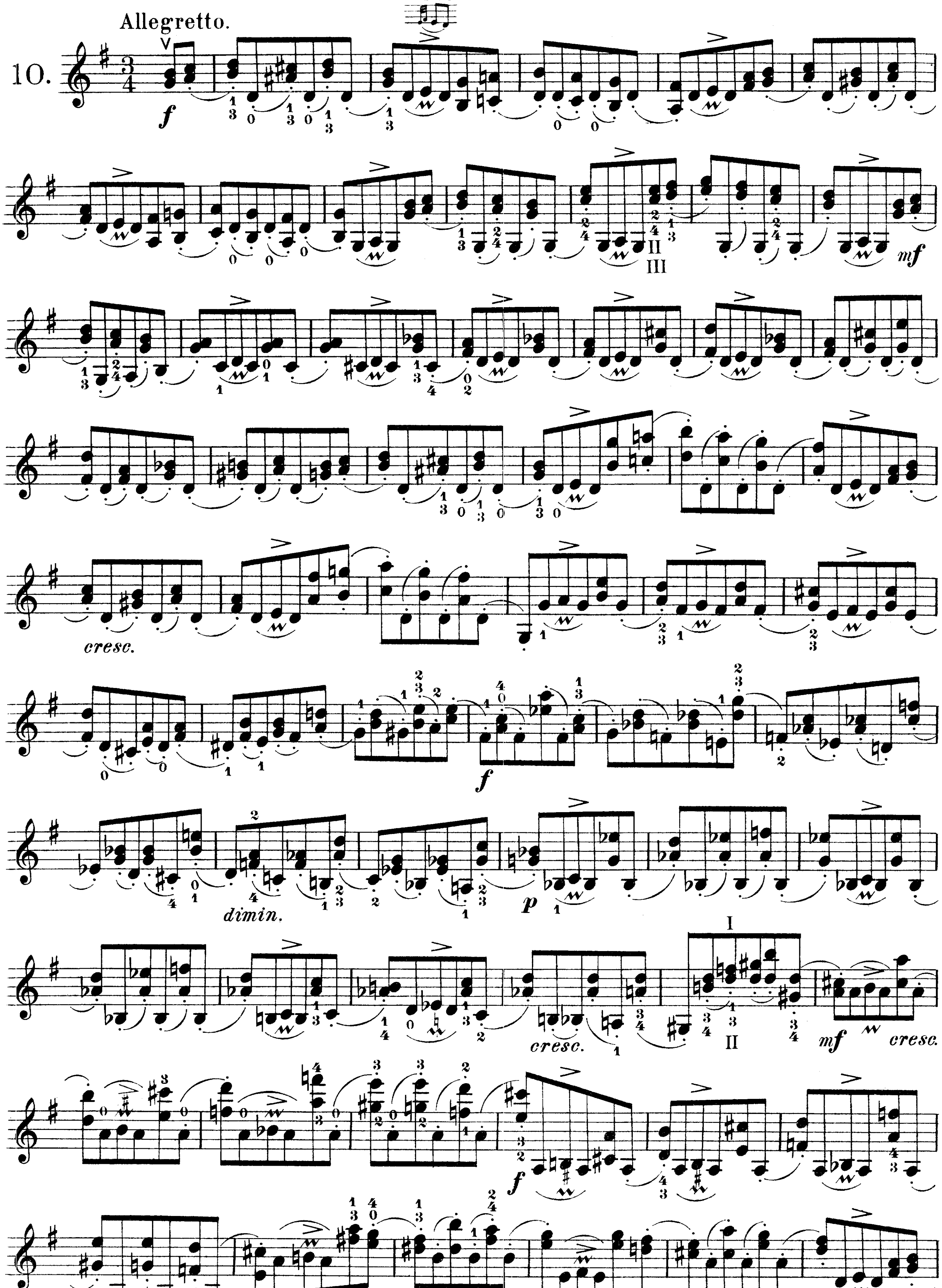

mf
8
p
Segue
mf
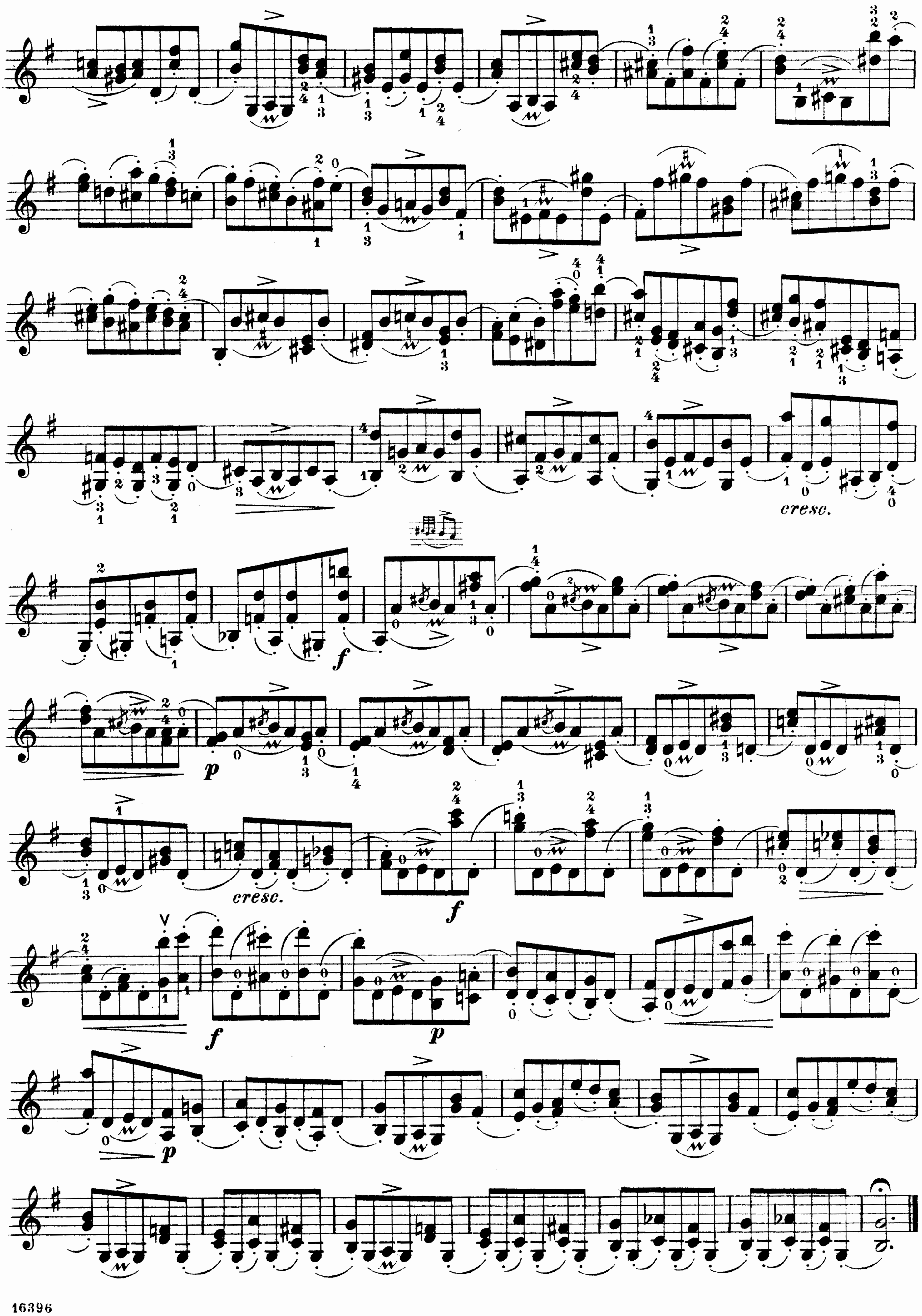

cresc.
cresc.
p
mf
III
III
p
cresc.
f
mf
allargando
dimin.
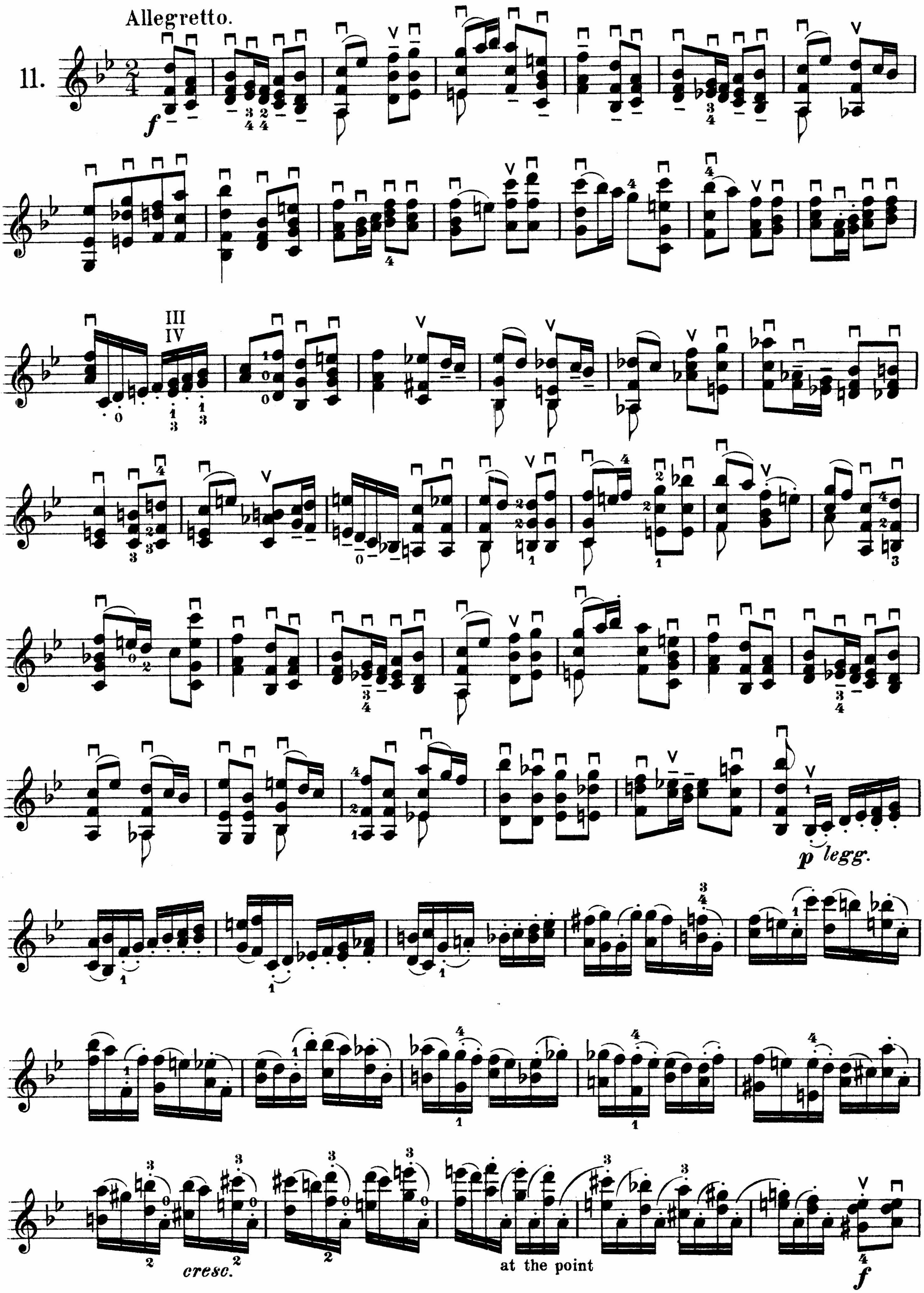
Allegro moderato.
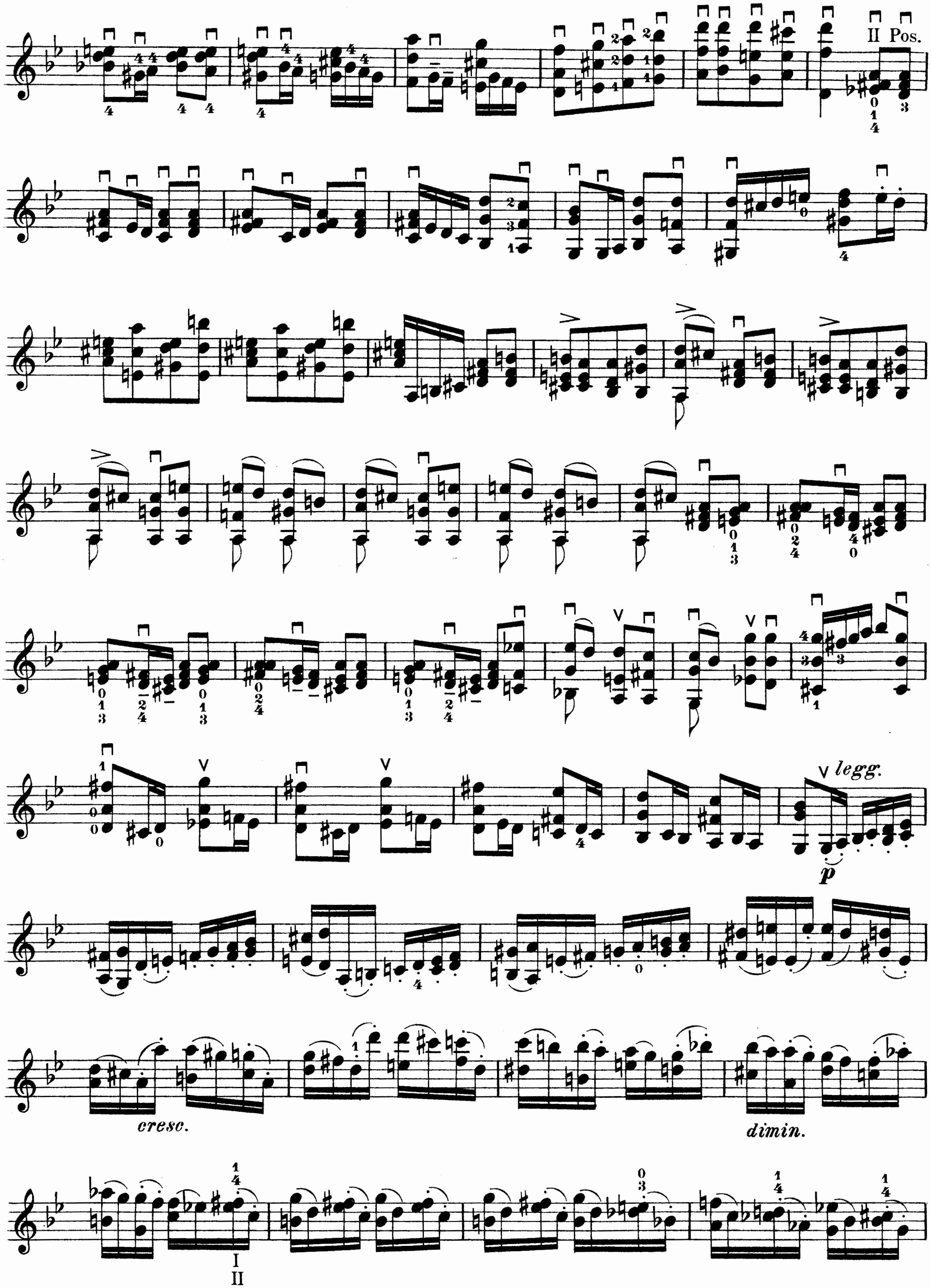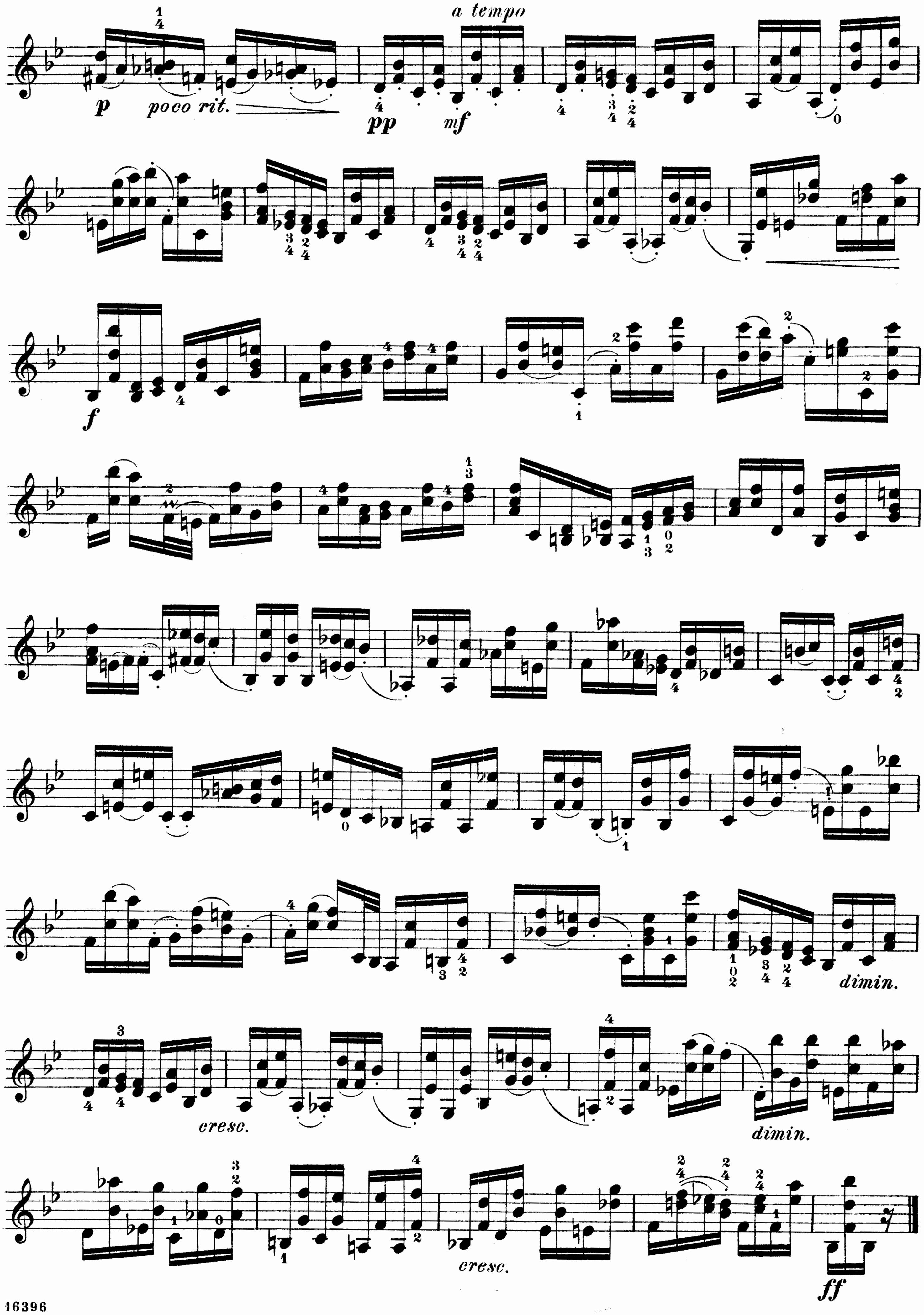



dimin.
cresc.
dimin.
allargando
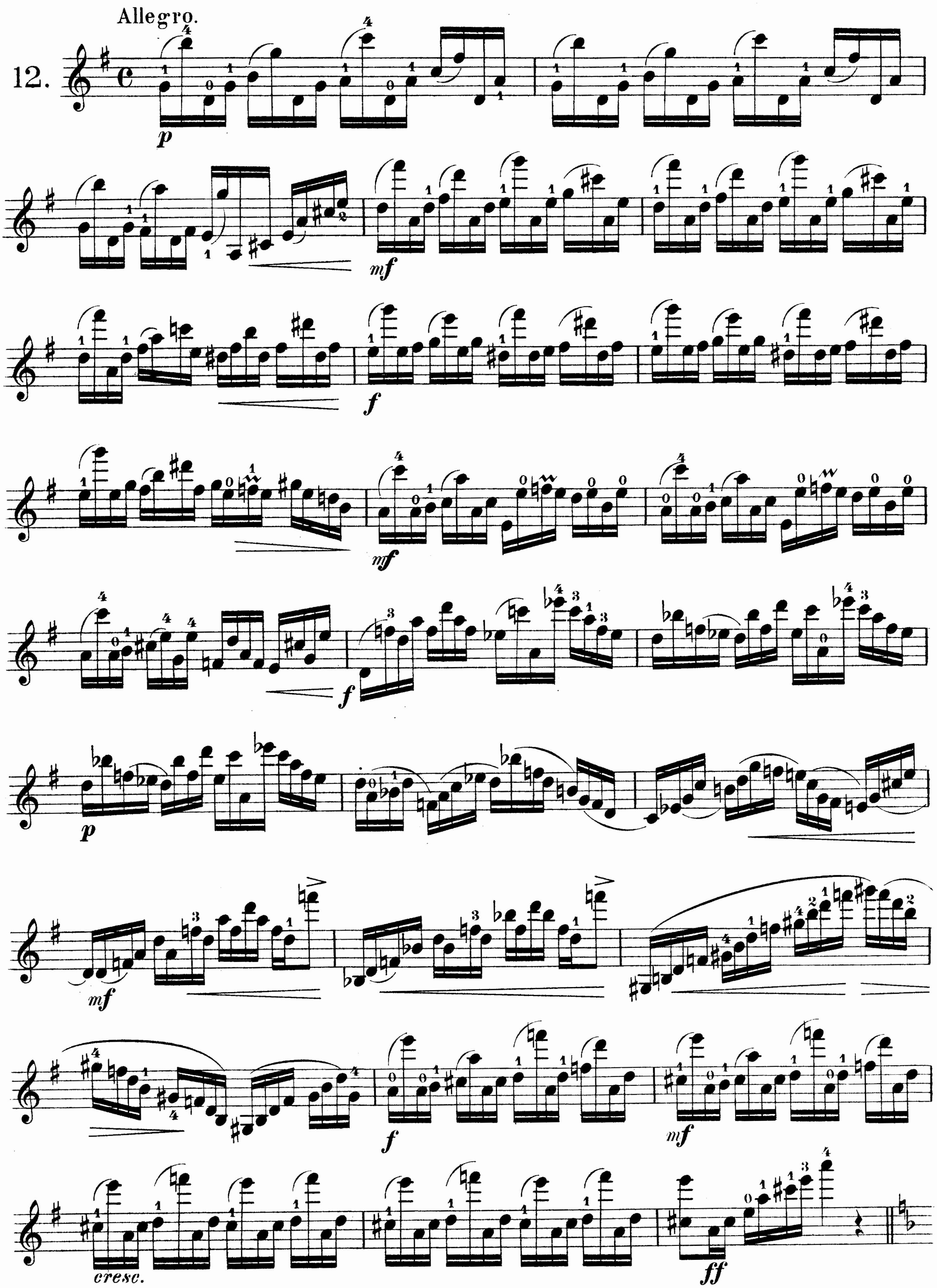

Allegretto.
10.
cresc.
dimin.
cresc.
cresc.
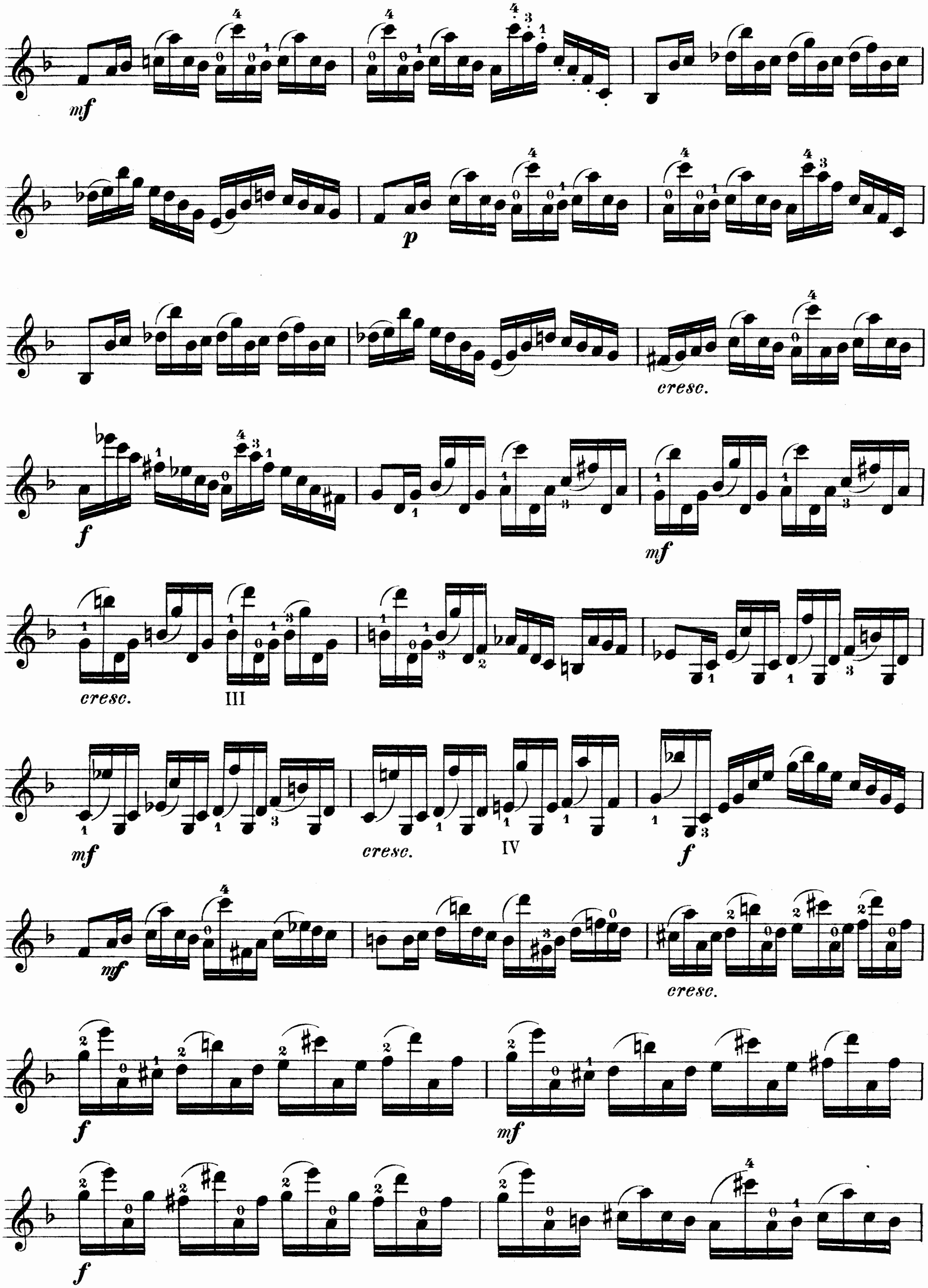

cresc.
f
p
cresc.
f
f
p
p
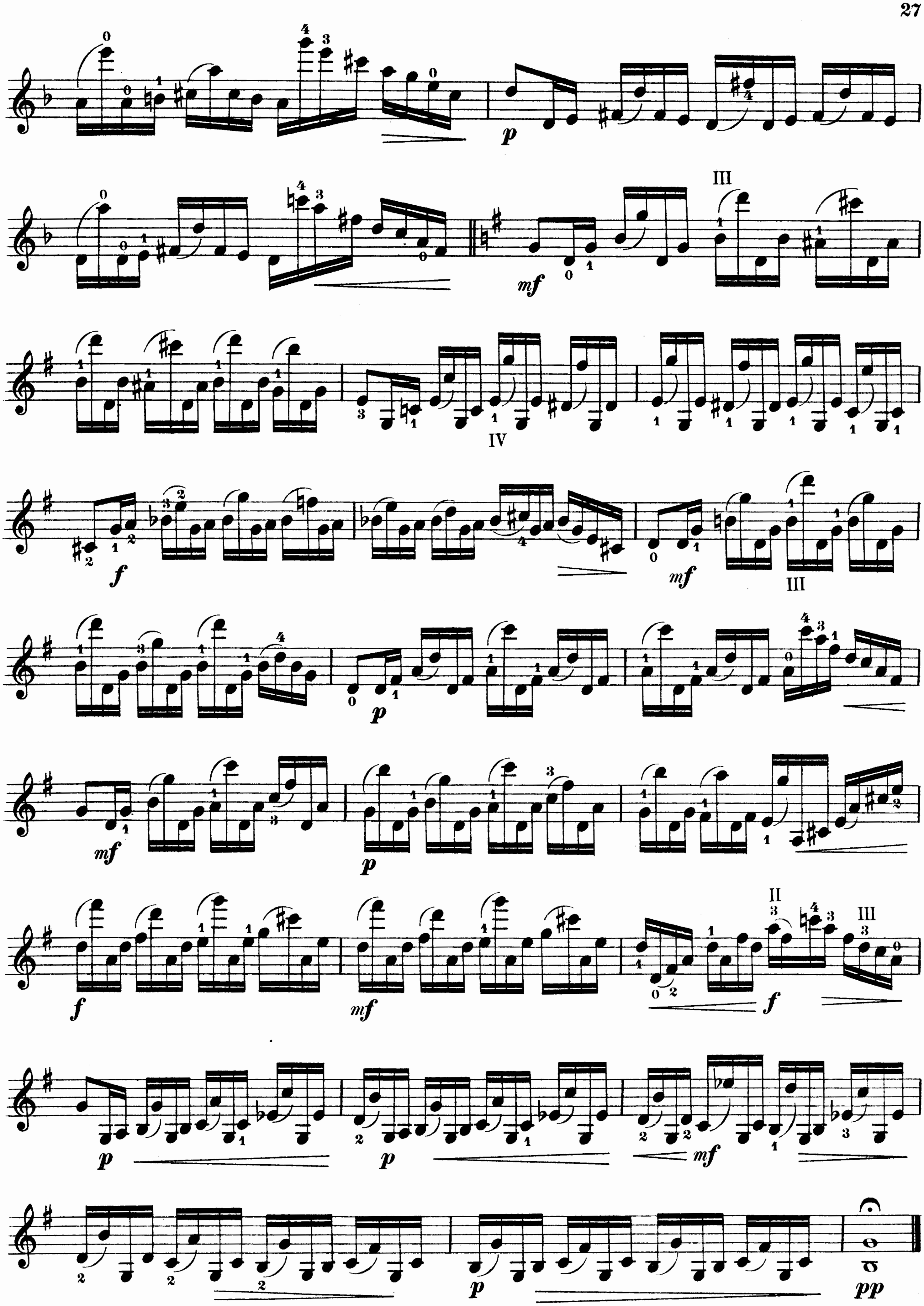

Allegretto.
11.
III
IV
p legg.
cresc.
at the point


II Pos.
legg.
p
cresc.
dimin.
I
II


a tempo
p
poco rit.
pp
mf
f
dimin.
cresc.
dimin.
cresc.
ff


Allegro.
12.
p
mf
f
mf
f
p
mf
f
mf
cresc.
ff


mf
p
cresc.
f
mf
cresc.
III
mf
cresc.
IV
f
mf
cresc.
f
mf
f


p
III
mf
IV
f
mf
III
p
mf
p
f
mf
II
f
p
p
mf
p
pp

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